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pathos. But great as is his mastery over the pianoforte, some of the exquisite effects he produces, are due to the unapproachable instruments upon which he plays. The Chickering pianos are unapproachable in the refinement of their tone, and in those rare qualities, sympathy and variety, which afford the most delicate coloring, while their grand sonority gives the means of contrast by a free power without noise or indistinctness. The touch too is of that fine and delicate quality, which renders everything possible on the instrument, from the merest translucent whisper, to the majestic thunder-rol of sound.

Mr. Wehli, who is the most acute and searching judge of a pianoforte, selected the Chickering pianos because of their special adaptability to the wants of an artist, and because they are the only concert instrument capable of expressing the whole soul of a creative artist. Therefore, while we award unqualified praise to the artist, let us not forget the means by which his success is secured.

This concert was quite an artistic success; let us hope that it was also a success in a pecuniary point of view.

MISS MARIA BRAINERD'S CONCERT.

This excellent and favorite artist gave her annual concert on Tuesday evening last. There was a very large and fashionable audience assembled, a proof that even in these hard times true merit can find a liberal patronage. Miss Brainerd provided a very interesting programme for her friends, her assistants being Signor Severini, Mr. Alfred H. Pease, and a full orchestra, led by Theodore Thomas, with Dr. Glare W. Beames, as accompanist.

Miss Brainerd's voice was in fine order, better than we have heard it during the past two years. It was clear, and bright, and perfectly under her control, and she sang in pure taste, and with sweetness and brilliancy. One of her most brilliant efforts was Ardit's Waltz movement, "L'Eostasi," which she gave with a *bravura*, which secured for it an unanimous encore, to which she responded by singing Gounod's charming Barcarole. In all her selections she was equally happy, and met with that warm appreciation which her artistic efforts so richly merited. Her whole performance on Tuesday evening added greatly to her already excellent and well earned reputation.

Signor Severini apologized for being ill, but manfully endeavored to do his best, and he succeeded so well that, despite his plea of sickness, the generous public insisted on encoring his efforts, an unreasonable demand to which he good-humoredly responded.

Mr. Alfred H. Pease played well on this occasion. His execution was clear, well defined, and more strongly phrased than usual. We would suggest, however, that his habit of throwing up his hands is an unnecessary exaggeration;

also that his wrists are too stiff, a fault which gives to his passages of force, the appearance and effect of thumping. If the action of his wrists was more free, it would give to his playing the one grace which it needs. He made a hit with his public, and received the honor of encores.

The orchestral performances were pleasant features in a programme which was altogether pleasing.

SEVERINI & PEASE'S SECOND MORNING CONCERT.

The Morning Concerts inaugurated by Signor Severini and Mr. Alfred H. Pease, have proved a decided success. They seem to have enlisted the interest of the ladies, who have thrown around them the ægis of Fashion, and thus secured to them a brilliant attendance. At the second concert the room was literally thronged with ladies, who testified their approval of the entertainment offered them by repeated and vehement encores.

Mr. Pease played selections from Chopin and Raff, and his own duett on subjects from "Faust," with greater precision and more fluent brilliancy, than he has previously achieved before the public. Mr. Pease's intelligent perseverance is becoming evident in the improvement in his technique, and in the control which he now seems to hold over himself—one of the most important points in the struggle for success before the public.

Signor Severini sang several songs in a very sweet and expressive manner, and won a full share of the approbation of the fair audience assembled. Signor Severini would greatly increase the effectiveness, by throwing more force and vivacity into his style, which is at present rather too languishing in its character.

The buffo duo between Signori Severini and Fossati was the best vocal effort of the concert. It was really admirably sung, the rendering being both spirited and dramatic. Signor Fossati also sang two arias in most excellent style.

The Third Morning Concert will take place at Steinway's Rooms, on Monday, the 25th inst., at three o'clock, p. m., when another full and fashionable attendance may be expected.

THEO. THOMAS' FOURTH SYMPHONY SOIREE.—The fourth Symphony Soiree will take place this evening at Steinway Hall. Mr. Thomas has selected a brilliant programme, both in novelty and excellence. The selection is as follows: Suite in Canon form, Op. 10, J. O. Grimm, for string instruments alone; March and Chorus, "Ruin of Athens," Beethoven; Second Episode from Lenau's Faust, Liszt, and the Eroica Symphony, Beethoven. The Mendelssohn Union, under the direction of Mr. W. Berge, will sustain the choral portion.

[For the American Art Journal.]

ECHOES!

Echo—echo, hast thou ever,
From that lonely pine-girt shore,
Sent thy clear voice back repeating,
Sounds divine as these before?

Has there e'er o'er moonlit waters,
Borne upon the evening breeze—
Come to tempt thee into mocking
Songs so strangely sweet as these?

Songs that need no words of language;
For each note with meaning fraught,
Whispers through its mournful minor,
All the writer felt and thought.

It were rapture *once* to hear them,
In a holy place like this;
But with thy sweet voice repeating,
Every note brings added bliss!

Like this lake's own bright reflection,
Fairer than the scene it shows;
So thy tones are softer, sweeter,
Than from silver cornet flows!

And we wait in thrilling silence,
When its flashing throat grows dumb,
For thy tender purer rendering—
Over moon-lit waves to come.

Wait in silence—almost anguish,
For the *Spring Song's* dying note;
For the *Greeting*, from woods wafted,
To our quiet, drifting boat.

Echo—echo, hast thou treasured,
All the songs we taught that night?
In *our* hearts thy voice has written
Every note on lines of light!

February 17, 1867.

FIFTEENTH WEDNESDAY POPULAR CONCERT.

Very unfavorable weather somewhat diminished the attendance upon this last Parepa concert. That popular singer was, however, in good voice, and received enthusiastic applause for all her parts in the programme. "Son vergine vezzosa" brought out her best traits of vocalization, and its repetition was heartily enforced.

Mr. S. B. Mills gave Liszt's fantasia upon "L'Africaine" themes, with remarkable clearness and *verve*. Mr. Carl Rosa played in his usual style, and the orchestra contributed several acceptable performances, the selections from "Il Trovatore" being most popular with the public.

Instead of the usual Wednesday concerts, a series of grand Oratorio performances will be given, with excellent soloists and sufficient choral force.

Handel's "Messiah" will inaugurate this new series, on Wednesday evening next.

ORATORIO OF THE MESSIAH.—Mr. Harrison having made arrangements with the Harmonic Society, will give the Messiah on a grand scale at Steinway Hall, on Wednesday evening next, February 27th. Madame Parepa will make her first appearance in Oratorio, in New York, an event which should crowd the Hall to overflowing. She will be assisted by Miss Hutchings, Mr. G. Simpson, and Mr. J. R. Thomas. Mr. Thomas' full orchestra will assist. Mr. Connoley will preside at the organ, and the whole will be under the direction of M. F. L. Ritter. Other Oratorios are in preparation, to be produced on an equally grand scale.

HARRISON'S SUNDAY EVENING CONCERTS.—The 25th popular Sunday Concert will take place to-morrow evening at Steinway Hall. The leading attractions are the charming young American vocalist, Miss Kate Macdonal, Mr. S. B. Mills and Theodore Thomas' Orchestra. The Hall will, of course, be crowded as usual on these occasions.

DECKER BROTHERS' NEW SCALE PIANO.

The new scale square piano just turned out by Decker Brothers, No. 91 Bleecker Street, is an instrument of rare and extraordinary beauty. Admirable as their instruments have been, heretofore, they are entirely eclipsed by this recent improvement.

The principle upon which the Decker Bros. pianos are made, and of which principle they hold the exclusive Patent, is that all the strings shall have their bearings or contact points, upon wood. This is obtained by raising the bass end of the plate in the casting, which permits the strings to pass under it to the tuning pins, and rest upon the wrest plank. Holes corresponding to the tuning pins, but larger, are cast in the plate, so that none of the resonant material of the piano, comes in contact with iron.

Decker Bros. have tested this Patent principle on an enlarged scale, and have gained results in proportion. The tone, which is exquisitely refined, rich and sympathetic, has vastly increased in power, gaining in grandeur of volume, without losing any of those fine qualities, which always characterized their instruments, and have made them a solid reputation wherever they have become known. We can imagine nothing finer of their class than the new scale square pianos of the Decker Bros. Faithful, delicate, and highly-finished workmanship, gives the result of a perfect equality in all their instruments. This fact has led to the general remark among the best professors, that one has no "need to choose among the pianos of the Decker Bros., for they are all equally admirable."

The name of "Decker" has been made a valuable trade mark by the Decker Bros., on

account of the superb and trustworthy instruments which they manufacture. This fact has been taken advantage of by other parties, who are now using the name of Decker in the hope of profiting by the *prestige* which it confers. But the public must not be led astray. The Decker instruments which stand so high in reputation throughout the United States, are the Patent pianos manufactured exclusively by the Decker Bros. of No. 91 Bleecker Street, New York, and these can always be known first, by their rare beauty, and power of tone, fine touch and superior finish, and secondly, by the words Decker Bros.' Patent, June, 1863, cast on the left hand side of the iron plate, without which there is no genuine Decker Bros.' pianos. Purchasers, therefore, bearing these points in mind, and remembering the date of the Patent particularly, can be certain of securing the genuine instrument.

MATTERS THEATRIC.

As per announcement, Lady Don made her appearance at the New York Theatre on Monday night. Lady Don is undoubtedly a clever actress, has a light singing voice, and in soubrette parts is very amusing; but when I see on the bills of the New York Theatre that Lady Don's performance of the part of the Earl of Leicester, in the burlesque of "Kenilworth," is "universally pronounced by the press and public of the United Kingdom, the Australian Colonies, California, &c., to be the *ne plus ultra* of burlesque acting," I must humbly insinuate that if such is the opinion of the "press and people of the United Kingdom, &c.," the "press and public of the United Kingdom, &c.," must have a much lower standard of excellence than is current in New York. Lady Don's Earl of Leicester is in no particular an amusing performance; in burlesque we expect to have our risibilities excited to the highest degree, and this result must be brought about, not by exaggeration, but by a pointed delivery of the language and a solemn earnestness in the acting, something that, by a hair's breadth almost, marks the line between the sublime and the ridiculous, go beyond this point and you become tiresome, monotonous, and anything but funny.

Now Lady Don comes up to none of these requisites; she delivers the language flippantly and without emphasis, while, although she does not exaggerate, there is a lack of earnestness and weight in her acting which renders it merely mediocre, and nothing more—the main object appears to be to hurry through with the dialogue as rapidly as possible, and come to the songs—these Lady Don sings very nicely, but in burlesque we look for something more than this, and that something Lady Don decidedly does not give us.

As Peggy Green, in the farce of the same name, she appears to much better advantage, being both piquant and sprightly; playing the part with great vim and *aplomb*, and imbuing it with a quietly humorous naturalness which is in every way delightful, calling forth unbounded praise. In characters of this stamp Lady Don may always command success and admiration,

but in burlesque she is far inferior to many less pretentious, and far better, actors of our own city.

Touching the burlesque of "Kenilworth," it is very amusing; full of the most atrocious puns, funny songs, situations and incidents, and all those other *et ceteras* which go to make up a successful extravaganza; the acting is excellent throughout, with a few exceptions, and there is no reason why the play should not prove a success.

Two of the most successfully played parts are those of Varney and Amy Robsart, by Mr. and Mrs. Gomersal. Mr. Gomersal's Varney is most intensely ludicrous; the frowning brow, the heavy tragic air and bearing, the marvellous circus performances, the heartrending death are one and all simply superb, and elicit from the audience loud and well merited laughter and applause, while Mrs. Gomersal as Amy, although of course not so broad in her humor, is equally funny and delightful; singing her songs with great grace and delivering the language with point, emphasis and a rare appreciation of the ridiculous.

Mr. Mark Smith's Queen Elizabeth is literally and figuratively immense; the entrance on the steam yacht "Henrietta" is something so awe-inspiring that it really should be seen to be thoroughly appreciated. The tender nose blowing is also attended to with true Ristorian fidelity, and one can almost see again the "virgin Queen," with her noble bearing and ever tickling nasal organ.

Messrs. Baker and Dunn are both excellent in the respective roles of Wayland Smith and Tressillian, while Miss Cole is equally as amusing in the small part of Raleigh. The play is put upon the stage with considerable taste and splendor, and deserves to be a success.

"The Streets of New York" has been successfully revived at the Olympic, with Mr. J. K. Mortimer as Badger, a part which he plays with great power and judgment. Mr. Robson as Puffy is intensely funny, although somewhat given to exaggeration; while Misses Newton, Land and Harris, and Messrs. Jordan and Collins are exceedingly clever in their respective parts.

The play is beautifully put upon the stage, the scenery being wonderfully truthful and artistic. Judging from the present crowded condition of the house every evening the "Streets of New York" is destined to have a long run.

This is the last week of the Worrell Sisters at the Broadway Theatre; to-day they are to give "Cinderella" at a matinee, and to-night we shall see their sunny faces for the last time. Next week comes a dose of Irishism in the shape of Mr. and Mrs. Barney Williams. These inflections, I suppose, are necessary dramatic evils and tend to excite a healthy and patriotic feeling among our Fenian population, so in a spirit of self-denial there is of course nothing left but to swallow the medicine and grin and bear it.

SHUGGE.

DECEMBER proved the most remunerative month of the year to the Opera Comique, a total of 128,009 francs being the sum received at the doors.